

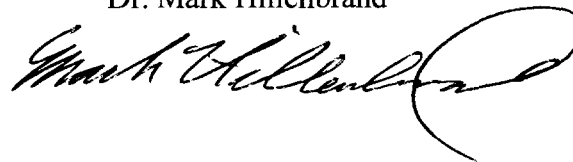
*Rocket and a Bomb* and a  
Guide to Student Directing at Ball State University

An Honors Thesis

By

Katy A. Hackney

Dr. Mark Hillenbrand

A handwritten signature in black ink, reading "Mark Hillenbrand". The signature is written in a cursive style with a large, looping flourish at the end.

Ball State University

Muncie, Indiana

April 2000

May 6, 2000

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In the 1999-2000 scholastic year at Ball State University, I had the exciting experience to student direct an original production entitled *Rocket and a Bomb*. This production was put on in Ball State's Strother Theatre, as part of the student directed one-acts. There were eight performances, with the opening night being on January 26, 2000.

While directing this production, I kept all documents and notes, so as to make available a sort of handbook to student directing. I hope that by explaining the steps I took to put this production together, as well as, spelling out my mistakes along the way, I will provide a guide for future student directors here at Ball State.

The reader will find that after each step is described, an example will ensue on the following page. These examples are the actual pieces that put together *Rocket and a Bomb*. The steps are in chronological order, starting with the very first thing to accomplish when student directing, down to the very last task, which is found at the end of this handbook.

Of course, these were my experiences as a student director and situations may change in the ensuing years. However, I feel that much of the advice I can provide is unchanging and can be of help to any first time student director. This step-by-step guide is to be used in any way that is useful to the reader. I have been completely honest in this handbook and have included any of the "helpful hints" I can think of to put down on paper. So, please, learn from my mistakes and may each project in student direction be a learning experience for all of us.

First step is to apply to be a student director. I received a letter in the mail at my home address from the Ball State University theatre and dance department during the summer of 1999. Enclosed along with other information about upcoming semester auditions, was a student directing application. I filled it out immediately and sent it back to the theatre and dance department office. The office is located in the Arts and Communications building on the third floor. The office number is 306. If the student does not receive theatre and dance department mailings, posters are put up in the Arts and Communications building saying that applications are available in the office.

Prerequisites to student directing at Ball State University include passing the Directing I class or student directing a production in AC 007. AC 007 is also referred to as "The Cave." Cave productions also require permission by the department, but this guide only refers to student-directing a production that is considered to be a part of the theatre and dance subscription series.

From these applications, the department head makes selections of students that are most equipped to direct. If selected, the department head will either call the student or post the student's name on the bulletin board outside AC 306. At this point, it is the student's responsibility to provide the titles, authors, and running times of three possible one-acts the student has an interest in directing.

After the student makes the three submissions, the department head and department committee will make the decision on which students will direct and which one-acts the students will be directing. I was called in to have one meeting with the department head. He had some questions about my concept of the original script and

about casting possibilities. As a possible student director, one should have concept ideas for each of the three submissions in the case of any such meeting. In my case, I was chosen to direct *Rocket and a Bomb*. *Rocket and a Bomb* luckily was my number one choice of the three submissions. One other student was chosen to direct *The Lover*. Because of the length of the two one-acts, only two student directors were chosen. Originally, there were to be three student directors.

Once chosen to direct, the next step is to acquire permission from the publisher or playwright to put on the production. In my case, permission was fairly simple. *Rocket and a Bomb* was an original production written by a friend. However, the script was based off a musical compilation by Michael Knott. I, therefore, had to acquire permission from Michael Knott's manager to use the title of the album and the character names. I acquired the permission through the Internet and e-mail. I did eventually get a letter of permission in the mail from Mr. Knott's manager. I unfortunately, no longer have this letter, but I do have the permission letter from Jeff Stewart, the writer of *Rocket and a Bomb*, for Ball State to put on his original script. Once permission is given by the publisher or playwright, a contract must be drawn up to provide payment for use of the script. In my case, Ball State agreed to pay Jeff Stewart \$25.00 a performance. For the eight performances, Mr. Stewart was sent a check for \$200.00. Ball State theatre department does cover this cost.

Jeff Stewart  
10145 Crosier Lane  
Cincinnati, Ohio  
45242-5745  
513-891-2145

Katy Hackney  
106 N. McKinley  
Apt. D  
Muncie, Indiana  
47303  
765-289-0518

Dear Miss Hackney,

I, Jeff Stewart, hereby grant you performance rights for my play Rocket and A Bomb.

Sincerely,

Jeff Stewart

After permission is acquired from all the proper persons, the next step is to hold auditions. If your production is a part of the subscription series, the audition date and time will be set up for you by the department. Students will try-out for you and all the other semester directors, whom will be professors, at the same time. I found it helpful to write out my initial ideas about how I wanted the characters of *Rocket and a Bomb* to look. This way, I could categorize the auditionees at first glance. I found initial gut reactions to an actor's type to be very useful when casting.

John Barrymore - older, delusional

Russel - smokes, play guitar, laid back, passive

Jane - Slut, prostitute

Kitty - older, crazy strong, looks like she's falling off

Jack } out there drugs  
Diane } ditz, upping motherfucker

Jeff - older, crazy

Bum - strong

Woman - yuppie

Cop - Asshole

Prisoner 1 - Gross

Prisoner 2 - Normal, strong

Bubbles -

The department will supply the directors with a list of the auditionees in order of which they will be auditioning. This was very helpful. As you can see on the following pages, I opted to star the actors that I was interested in, and I also wrote in next to their names which character I most saw them portraying. This helped me form a call back list for more in-depth auditioning. During these general auditions, the actors perform a one-minute monologue. As a director you will see many people in a short amount of time, so this list becomes a very important tool.



AUDITION SIGN UP  
November 12th, 5:15 pm  
Please Print

	Name	Major	Option	Local Phone
*	Nicki Baker Jane	Theatre	Acting	287-0780
*	Why Burns	Theatre	Acting	214-0898
*	Carey Kayser - KITTY	Theatre	Theatrical Studies	281-1733
*	Chad Winkles JBS - maybe	Theatre	Acting	214-2617
*	Matt Van Curen Russel	Theatre/T-com	Acting/Prod.	214-3031
*	Beau Danner Jack	Theatre	Acting	287-0780
*	Jamie L. Marshall	Theatre	Acting	214-5991
*	Natisha Anderson Kitty	Theatre	Acting	287-0780
	Nicole Novales	Theatre	Acting	214-9477
*	Brooke Bates Kitty - maybe	Theatre	Theatrical Studies	214-5688
*	Jason McNear JBS, Jeb	Theatre	Acting	741-0188
	Anthony D. Lewellen	Theatre	Acting	284-7028
	Lee Miller	Theatre	Theatrical Studies	214-6846
	Holly Bonelli Move to 2:15	Theatre	MTO	214-7220
*	Jeremy Babcock Russel	Theatre	Performance	289-4271
*	Holly Hovermale Jane	Theatre	Acting	287-1915
*	Brad Coolidge JBS - Maybe	Theatre	MTO	741-0879
*	Erin Schlabach Jane, maybe	Theatre	Acting	287-9459
*	Ed Rice Russel, maybe, guitar	Theatre	Acting	214-4805
*	Benjamin Marr	Theatre	Acting	214-1599
*	Jen Fisher	Theatre	Acting	214-9981
*	Cristina Grissmer Kitty	Theatre	Acting	214-2009
	Abby Seiple	Theatre	Acting	288-8089
*	Jorjina Amefia-Koffi	Theatre	Performance	214-2009
*	Kelly Sweeney	Theatre	Acting	287-0780
*	Gina Nicewonger Jane - maybe	Theatre	Acting	214-2729
	Monica Gibson	Theatre	Theatrical Studies	287-9937
*	Bryan Downs	Theatre	Theatrical Studies	214-1190
*	Amantha Hodsden Kitty	Theatre	Acting	214-1237
*	Amanda Richardson	Theatre	Theatrical Studies	214-7495

\* Barry Mcmullen JBS, BUM Theatre 741-0591  
 \* Natasha Sanders Jane Theatre Acting 214-9741 (OK by Libby)

AUDITION SIGN UP  
November 12th, 6:15 pm  
Please Print

Name	Major	Option	Local Phone
Amanda Randall	Theatre	Acting	287-9734
★ Marc McHone <i>326</i>	Theatre	MTO	214-5951
Chantell Barnhill	Theatre	Acting	214-4873
Nicole Compton	Theatre	Acting	214-6044
Jenny & David Biesinger - OUT	Theatre	Acting	286-7094
Meghan Fleming	Theatre	Performance	286-7094
★ Chris Bush	Theatre	Acting	214-0834
Teresa Reynolds	Theatre	Acting	214-3475
Troy Hanna	Theatre	Acting	214-4196
Carrie Spangler	Theatre	Acting	289-0226
★ Tobias Depew	Theatre	Acting	214-1599
Phil Brooks	Theatre	Acting	214-2161
Jen Harp	Theatre	Acting	288-5779
★ LaTina McGhee	Theatre	General Studies	214-1022
Y Shepard	Theatre	Acting	747-8139
Rachel Shuherk	Theatre	Acting	284-2537
Janna Meiring	Theatre	Performance	287-9403
Samantha Sapp	Theatre	Acting	747-8139
Patti Kovach	Theatre	Theatrical Studies	214-2775
Kimberly Enlow	Theatre	Acting	214-4385
★ Jennifer Koch <i>Woman</i>	Theatre	Acting	287-9166
Tiffany Wilson	Theatre	Acting	282-8270
★ Andy Burt <i>Russel - guitar</i>	Theatre	Acting	214-2053
★ Melinda Savage	Elem. Ed.		214-1745
Billy Murphy	Theatre	Acting	288-7108
Shonna Stout	Theatre	Acting	281-1734
Laurie Lynch	Theatre	Theatrical Studies	214-9104
Jarod Crowley	Theatre	Acting	282-3564
★ gan Goodier	Theatre	Theatrical Studies	214-7495
★ Ebony Hatchett	Theatre	Acting	214-1730
Aaron Marsh	Theatre	Acting	214-5519

AUDITION SIGN UP  
November 12th, 7:15 pm  
Please Print

Name	Major	Option	Local Phone
Megan Beardsley	Theatre	MTO	741-0188
Justin Hicks	Vocal Performance		214-3933
Katie Shawger	Theatre	MTO	214-5565
Jamie Grant	Theatre	Acting	214-2347
Nichole Maguire	Theatre	Acting	214-2581
Erika Harrell	Theatre	Acting	284-6617
Ryan Cannon	Pre-Med.		214-5385
Amber Volz	Theatre	Acting	214-8849
Dan Boits	Undecided		214-7953
Vince Dill	Theatre	Acting	214-9725
Adam Lash	Theatre	Theatrical Studies	289-2883
Cynthia LaPan	Theatre		214-7888
Jesse Chapman	Theatre	Acting	214-4140
Jayma Ellerbrook	General Studies	Acting	289-4489
I Ferro	Pre-Med.		214-5086
Katie Rasmussen	Second. Ed.	Speech & Theatre	214-9695
Melissa Shinn	Theatre	Acting	287-9567
Keith Miller	Photo Journ.		284-2452
Eric Bragg	Elem. Ed.	Theatre	214-5996
Jessica Anderson	Theatre	Acting	741-9074
Stephanie Heminger	Theatre	Acting	282-8149
Jenny Cooper	Theatre		214-1263
Ryan Woodle	Theatre	Acting	289-7347
Erica Hindman	Theatre		214-0113
<del>Lori Saroe</del>	<del>Theatre</del>	<del>MTO</del>	<del>214-5874</del>
Matthew Robertson	Speech/Theat Ed.		214-3031
Jana Henly	Theatre	Theatrical Studies	214-2786
Coran Russell	Graphic Design	Dance	759-5070
Auam Tilford	Theatre	MTO	214-7692

November 12th, 8:15 pm

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Most of the actors should supply you, the director, with a headshot and résumé at the time of the audition. These are useful tools in remembering faces and in seeing what experience the actors have. These will be handed to you by the stage manager running the auditions before the actor performs his or hers monologue. I have included, on the following pages, two good examples of a headshot and one good example of a résumé.



**Carrie Lynn Witting**



Lisa "Sunny" Garrison

# Lois M. Atkins

## ACTRESS

**Current #** (765) 288-8805

**Permanent #** (765) 643-0878

**Email:** lois\_atkins@hotmail.com

### THEATER

*Current project: Reckless* (Pooty) BSU

*A Midsummer Night's Dream* (Helena) BSU

*The Taming Of The Shrew* (Katherine) BSU

*Five Tellers Dancing In The Rain* (Betina) BSU

*The Music Man* (Zaneeta Shinn) BSU

*The Who's Tommy* (Sally Simpson) MUNCIE CIVIC

*The Club* (understudy) BSU

*Do Black Patent Leather Shoes...* (Nancy) ANDERSON CIVIC

### FILM

BSU TELECOMMUNICATION DEPT. *Manifest Destiny*

BSU STUDENT PROJECT *One Night at Lester's*

### COMMERCIAL

ON CAMERA ACTING ANB BANK (Tape upon request)

EXTRA BSU 2000 CAMPAIGN

### EDUCATION

Ball State University, B.A. Theatre

expected graduation date December 2000

### TRAINING

Instructors: Beth Turcotte, Musical Theatre

Dr. Kathy Biesinger, Classical Acting, Voice, Movement

Dr. Rodger Smith, Acting For The Camera

Michael Worcel, Tap

Sara Mangelsdorf, Modern Dance

Katie Teuchtler, Modern Dance

Ayumi Nakamai, Classical and Musical Theatre Singing

Dr. Michael O'Hara, Script Analysis

### PROFESSIONAL WORKSHOPS

Bob Harbin: casting director for FOX, audition workshop

Claire Sinnet: casting director, audition workshop

Stuart Bird: Misener workshop

### SPECIAL SKILLS

Movement: Alexander Techniques, Laban, Lessac, stage combat

Dialects: Southern, British

Dance: Modern, Ballet, Tap

Additional Instruments: studied clarinet six years, piano three years





After the first round of general auditions, the student director must compose a callback list. The callback list should include the actors' names and what role you would like them to read for. You should make your script available so the actors can prepare themselves for the callback. Post the callback list outside the office (AC 306), outside Strother theatre, and in the greenroom in the basement of AC.

Also, as the director, it is your job to pick out scenes from the script that you want to see the actors read. I found it useful to have the actors read scenes that had a strong sense of the character and also to have them read scenes between two characters that shared a lot of time on stage. As the director, it is important to see if two actors have the right chemistry to work together. I found that videotaping the callbacks was a huge help when it came time to pair the list down. As the director, you will see many actors read for the same part, and it is almost impossible, no matter how many notes you take, to remember how you felt about them all. Going back and re-watching the callbacks helped me make some very difficult decisions.

# ***Rocket and a Bomb***

1<sup>st</sup> Call-backs will be at 10:30am Saturday in the Cave  
**Anyone who did general auditions after 7:00, please come to the cave at 10:00 am, if you are interested in this script. I will watch your one-minute monologue before callbacks. I want this process to be fair for everyone. Please come, I missed around 50 auditions due to 42<sup>nd</sup> St., and I want to cast this show to the right people. You may deserve a part. I'm sure I missed many good auditions.**

## ***John Barrymore Jr.***

Brian Geary  
Matthew Deitchley  
Chris Bryant  
Dan Marrero  
Brad Coolridge  
Ryan Woodle  
Jason McNear

*Ryan Johnson*

## ***Jane***

Laura Riggs ✓  
Lena Miller ✓  
Nicki Baker ✓  
Molly Hovermale ✓

## ***Diane***

Lisa Garrison ✓  
Rachel Shurerk

## ***Russel***

Andy Burt  
Matt Van Curen  
Jeremy Babcock  
Ed Rice  
Jeff Lawhorn  
Dan Robertson

## ***Kitty***

Carey Kaiser  
Amy Rumschlag ✓  
Carrie Witting  
Carrie Wenos ✓  
Kathryn Gilbert  
Christina Grissmer ✓  
Samantha Hodsden ✓

## ***Jack***

Rob Coles ✓  
Nathan Reiter

Kellie Harrison ✓  
Erin Lengkeek ✓  
Liz Bolger ✓  
Lois Atkins ✓  
Erin Schlabaugh

Dan Robertson ✓  
Adam Chandler ✓  
Chad Winkles  
Beau Danner ✓

***Jeb***

Matthew Deitchley  
Jason McNear  
Dan Marrero  
Barry McMullen  
Marc McHone

***Bum***

Ryan Johnson  
Jason Whicker

***Cop***

David Behrns ✓

**I may have you read other roles than I have you listed under, but this is a starting point.**

**Russels: I will bring my guitar. Be prepared to play a little something for me. Anything will do, I just want to see your ability to play. The song in the script is "I'm a Believer" by the Monkees.**

**There will be possible second call-backs on Sunday from 7:30- 9:30.**

**Please contact me if you are called back and cannot make it, or if I missed your general and you would like me to see your monologue and cannot make it.**

**289-0518**

**Thanks to everyone who auditioned. You were a joy to watch.**

By second callbacks, the director should have a pretty good idea as to whom they would like to cast in what role. I used second callbacks as an opportunity to solidify my decisions, sort of like reassurance that the actor had not changed since the day before or that they had just had a fluke audition at first callbacks.

You do not want to callback as many actors as you did for first callbacks. Second callbacks should only be for the actors that you are strongly considering for a role. Do not waste the actors' time, especially since they probably have only callbacks to attend, possible at the same time as yours. I read actors many times at second callbacks. This is your last time to see actors before you pick your cast, so make sure you try every possible combination. It is important that the actors look good together. For example, you would not want to cast a young looking actor in an older role, even if they read the best of all the auditionees. Also, you want your cast to have good on- stage chemistry with each other.

# ***Rocket and a Bomb***

2<sup>nd</sup> Callbacks on Sunday from 7:30-9:30 in the Cave

✓ Lena Miller  
✓ Kellie Harrison  
Katie Schawger  
✓ Nicki Baker  
✓ Adam Chandler  
✓ Rob Coles  
✓ Beau Danner  
✓ Erin Lengkeek  
Lois Atkins  
Lisa Garrison  
Erin Schlabaugh  
Carey Kaiser  
✓ Christina Grissmor  
Kathryn Gilbert  
Dan Marrero  
✓ Barry McMullen  
Marc McHone  
✓ Brian Greary  
✓ Jared Crowley  
Jason Whicker  
Andy Burt

✓ Jeff Lawhorn  
✓ Brad Coolridge  
✓ Jason McNear  
✓ Danny Robertson  
✓ Jeremy Babcock  
✓ Matt VanCuren  
✓ Ryan Woodle

If you were not callback again, this **does not mean**  
**that** you will not be cast. **Please check the cast list**  
**Sunday night.** Thank you.

Because Ball State likes to only cast an actor in one show a semester, it is important to have a first, second, and third choice for a role. Be prepared to bargain for particular actors, and also, be prepared to lose actors to the directors that are professors, as they do have first preference. This is not to say, however, that you should not ask for whom you want and put up your best fight. Student directors should not feel intimidated, you have just the same right and goal as the professors to put on the best show possible.

On the following page are my first, second and third choices. You bring this list to a meeting with all the directors. At this meeting actors are divided amongst the shows. I was lucky enough to obtain almost all my first choices. Everything that is discussed in this meeting is not to be repeated, as some sensitive issues are raised about actors. In general, the department tries to incorporate the wishes of the directors as well as which roles are most beneficial to the student actors.

# Cast 1

- Russel - Jeremy Babcock \ Andy Burt \ Matt Van Curen \ Brad Catledge
- JBJ - Dan Manero \ Barry \ Marc \ Woodie \ Gary \ Bryant
- Jane - Lena Miller \ Nick Baker \ ~~Rhonda Albert~~
- Kitty - Christina Grossman \ Mary Karsel \ Kristyna Grant
- Jack - <sup>Robbles</sup> Adam Chandler \ Dan Robertson \ Ben Damer
- Dane - Lisa Garrison \ Kelli Hanson \ Lori Aronson \ <sup>Rachel Stark</sup> Pam <sup>Leah</sup>
- Cop - Ryan Johnson \ Trent Baker
- BUM - ~~Mark Gentry~~ Ryan Woodie \ <sup>Barry</sup> Jason Wicker \ <sup>Jason Wicker</sup> Trent Gentry
- Woman - Katie Schawger
- Bubbles - Ben Bucher
- Prisoner - Matt Deichtery \ Ryan Johnson
- Jeb - Marc McNamee \ <sup>Joe</sup> McNear

Amy Shepard - Kitty  
 Hannah Manning - Dane  
 Billy Murphy - Jack  
 Melissa Shinn - Diane  
 Noreen - Kitty

When the meeting is over and you know whom you cast is going to be, you must post a cast list. The cast list should be posted in the same places as the callback lists were posted (i.e. AC 306, Strother theatre, the greenroom.) A copy of the cast list should also go to the department head and to the head of the costume department, so he/she can begin calling in actors for polaroids and costume fittings.



# **Rocket and a Bomb**

## **CAST LIST**

*Russel Perry:* **Jeremy Babcock**

*John Barrymore Jr.:* **Marc McHone**

*Jane:* **Lena Miller**

*Kitty:* **Christi Grissmer**

*Jack:* **Adam Chandler**

*Diane:* **Lisa Garrison**

*Cop:* **Ryan Johnson**

*Bum:* **Ryan Woodle**

*Woman:* **Katie Schawger**

*Bubbles:* **Ben Bucher**

*Prisoner:* **Jarod Crowley**

*Jeb Dillenworth:* **Barry McMullen**

**FIRST REHEARSAL: READ THROUGH NOVEMBER 29 IN STOTHER: 6:00**

**CAST: PLEASE GET WITH ME TO GET A COPY OF THE SCRIPT:289-0518**

**THANKS TO ALL WHO AUDITIONED!  
AND CONGRATULATIONS TO THE ORIGINAL CAST OF  
*ROCKET AND A BOMB!***

**Katy Hackney**

So now that you have a script and a cast, it is time to begin rehearsing. The first thing you want to do is make sure that you have a stage manager assigned to your show. The stage manager will be your right hand man throughout the entire rehearsal/performance process. Eventually, the production will entirely be in the hands of your stage manager.

Once you have a stage manager, have he/she find out who all the designers are for your production. You should have a costume designer, a set designer, a lighting designer, and finally, a sound designer. As soon as possible have the stage manager get a copy of the script to all the designers. They need to script to begin designing as soon as possible. Also, you should meet with all designers to discuss your concept of the script. Make sure that the designers get all other relative materials. For example, I did not get a copy of the Michael Knott CD that the script is based off of to all the designers. This could have helped the designers better understand the script. If any re-writes are done to the script, be sure the designers are updated as well.

To make the rehearsal schedule it is easiest to work backwards from the show dates. I divided the script into scenes I wanted to block, and only called in the actors to rehearsal that were in the particular scene. This way, I didn't waste the actors' time.

# Rocket and a Bomb

## **TENATIVE REHEARSAL SCHEDULE**

**Monday Nov. 29-** Read through 6:00 Strother

**Tuesday Nov. 30-** Blocking (JBJ, Russell, Kitty) 6:00 Strother

**Wednesday Dec. 1-** Blocking (Russell, Jane, Jack, Diane, JBJ) 6:30 Strother

**Thursday Dec. 2-** Blocking (Jeb, Russell, JBJ) 6:00 Stother

**Sunday Dec. 5-** Blocking (Bum, Russell, Woman, Cop) 6:30 Stother

**Monday Dec. 6-** Blocking (Cop, Russell, Prisoner) 6:00 Stother

**Tuesday Dec. 7-** Blocking (JBJ, Russell) 6:00 Strother

**Wednesday Dec. 8-** Review, Catch-up, Finish Blocking (T.B.A.) 6:00 Strother

**Thursday Dec. 9-** Run Through 6:00 Strother

**December 12-16- NO REHEARSALS: EXAM WEEK**

**December 17-January 9- NO REHEARSALS – MERRY CHRISTMAS, ETC.**

**Monday January 10- OFF BOOK; can call for line-** review, run show 6:00 Strother

**Tuesday January 11-** run first half of show; up to Bum's entrance 6:00 Stother

**Wednesday January 12-** run second half of show; after Bum 6:00 Strother

**Thursday January 13-** run show 6:00 Strother

**Sunday January 16-OFF BOOK; no more calling for line -**run show 6:00 Strother

**Monday January 17-** work problem spots (T.B.A.) 6:00 Stother

**Tuesday January 18-** run show 6:00 Strother

**Wednesday January 19-** run show 6:00 Strother

**Thursday January 20-** run show 6:00 Strother

**BEGIN TECH WEEK. TECH SCHEDULE TO BE GIVEN AT A LATER DATE.**

At the first read through, make sure the stage manager compiles a contact sheet of the cast and crew. Make a copy of this contact sheet for each member of the cast, crew and designers.

Name:

Phone #:

e-mail address:

Heather Holzer	284-5069	<a href="mailto:hholzer@hotmail.com">hholzer@hotmail.com</a>
Katy Hackney	289-0518	<a href="mailto:Katerpotater@hotmail.com">Katerpotater@hotmail.com</a>
✓ Jenny Cooper	214-1263	<a href="mailto:Jmcooper1@bsu.edu">Jmcooper1@bsu.edu</a>
✓ Les Jahnke	287-0837	<a href="mailto:WickedA@hotmail.com">WickedA@hotmail.com</a>
✓ Chris Bush	214-0834	<a href="mailto:Cmbush@bsu.edu">Cmbush@bsu.edu</a>
✓ Kelly Russell	282-9594	<a href="mailto:Kerussell@bsu.edu">Kerussell@bsu.edu</a>
<del>Cory Mitchell</del>	214-0040	
✓ Jenn Scheller	284-9430	<a href="mailto:jenn82680@hotmail.com">jenn82680@hotmail.com</a>
✓ Brian LaCasse	282-6358	
<del>Shelly Corry</del>	284-4023	<a href="mailto:mccorry@bsu.edu">mccorry@bsu.edu</a>
Jenaiah Shoop		
Matt VanCuren	214-3031	<a href="mailto:Pawn78@hotmail.com">Pawn78@hotmail.com</a>
Matthew Robertson	214-3031	<a href="mailto:modore@hotmail.com">modore@hotmail.com</a>
Erin Schlabach	287-9459	<a href="mailto:Erin_Schlabach@hotmail.com">Erin_Schlabach@hotmail.com</a>
✓ <del>David</del>		
✓ Ben Bucher	214-0936	<a href="mailto:djben4music@hotmail.com">djben4music@hotmail.com</a>
✓ <del>Ben Bucher</del>	214-5951	
✓ Lisa Garrison	214-9909	<a href="mailto:lisa_garrison@hotmail.com">lisa_garrison@hotmail.com</a>
✓ <del>Lenacm</del>	214-6846	<a href="mailto:lenacm@hotmail.com">lenacm@hotmail.com</a>
✓ Adam Chandler	214-5951	<a href="mailto:achandler12@hotmail.com">achandler12@hotmail.com</a>
✓ Katie Shawger	214-5565	<a href="mailto:keshawger@bsu.edu">keshawger@bsu.edu</a>
✓ Cristina Grissmer	214-2009	<a href="mailto:morrigan_cristie@hotmail.com">morrigan_cristie@hotmail.com</a>
✓ Ryan Johnson	378-6058	<a href="mailto:Kaliban01@aol.com">Kaliban01@aol.com</a>
✓ Jeremy Babcock	289-4271	<a href="mailto:JeremyBabcock@hotmail.com">JeremyBabcock@hotmail.com</a>
✓ Ryan Woodle	289-7347	<a href="mailto:dramamanry@aol.com">dramamanry@aol.com</a>
✓ Barry McMullen	741-0591	

Gug  
Dr. Mark

Once a props master is assigned to your production, compile a list of necessary rehearsal props. Necessary rehearsal props are the props that the actors need to use during rehearsals. These props may help the actors find “business” in the scene and further the acting. The rehearsal props most likely will not be the props used in the real production, but they will be beneficial enough for rehearsal purposes. Give a copy of the list to the stage manager and to the props master.

# **Rocket and a Bomb**

## **Necessary Rehearsal Props**

Cordless Phone

Beer Bottles

Pot

3 Spoons

Baseball

Purse w/ stuff to fall out of it

Golf Club

Any Available Props would be very helpful at this point.

After the necessary rehearsal prop list, compile a list of all the props needed for the final production. Some props take awhile to acquire, so an accurate full list is needed early on in the rehearsal process. The following lists were compiled through what the script called for and additions I felt would enhance the acting. Some props were added by actor suggestion. As a director, never be afraid to listen to your actors. The production should be a collaborative effort.



## **PROPS LIST ROCKET & A BOMB**

### ***PERSONAL***

Guitar  
Phone (cordless)  
Pad o' Paper  
\$ 5  
Keys  
Suitcase  
Baseball  
Cigarettes  
Mail  
Beer  
Pabst Blue Ribbon  
Golf Clubs  
Wooden Spoon  
Frying Pan  
Spoons (2)  
Purse w/junk  
Bottle in Bag  
Gun  
Handcuffs  
35 cents

### **WHO**

R  
R  
R  
R  
R  
R  
R  
R  
R  
JB  
JB  
JB  
Jack  
Jack  
D  
Amy  
Bum  
Cop  
Cop  
Cop

### ***FURNITURE***

Couch  
Chair  
Coffee table  
Fridge  
Food Table  
Round table  
Chairs  
Coat Rack  
Cots  
Police Desk  
Cooler

### ***DRESSING***

Lamp (junk)  
Styro Cups  
Astrays  
Coffee Pot  
~~Drinking Accessories~~  
Newspapers  
Trash  
Cat & Dog Bowls  
Trash Can  
Lamp Post

### ***PERISHABLES***

Cigarettes  
Carrots  
Coffee

Prelim Prop List  
For  
*Rocket and a Bomb*

Russell's Apt

- Couch
- End table
- Lamp
- Rotary phone
- Acoustic guitar
- Coffee Table
- Ashtrays
- Chair
- Fridge
- 12 pack Pabst Blue Ribbon
- 2 Spoons
- Baseball

Plummer Park

- Park bench
- Bottle in paper bag
- ~~• [scribble]~~
- Purse with Stuff  
in it

Mail Room

- Round Table
- Table
  - Coffee pot
  - Drinking accessories
- Coat rack
- Vending Machines
- Restroom door
- Styrofoam cups
- Newspapers

Police Station

- Cell w/ door
- Police desk w/ papers (To  
Serve And Protect)
- Phone
- Payphone
- Large ring of keys
- Quarter ( 35 c)

### Russell

- Chained wallet
  - w/ \$5
- Cigarettes (Hard packed Marlboro medium)
- Pad of Paper
- ~~\$20~~

### Jack

- Frying pan
- Wooden spoon

### John Barrymore Jr.

- Cat & dog bowls
- Cooler
- Golf clubs
- ~~Bucket o-balls~~
- ~~Astroturf w/ white flag~~
- ~~Beer~~
- Fridge
- Carrot
- Score card

### Cop

- Gun
- Handcuffs

## PROPS NEEDED FOR BOTH SHOWS

### LOVER

Hard, stern, man *chair*

Nice looking, bedside *Lamp*

*Bongo Drums*

### R&B

*Card Table*

*Pabst Blue Ribbon Bottles & six pack carrier*

*Gun*

*Handcuffs*

*Purse* that stuff could easily fall out of

Metal, *trash lamp* that you always wanted to  
throw out so that we can beat the hell out of

If you have anything that we could possible use please bring it to rehearsal and give to Jenny

The underlined things are most important

Thanks bunches

Once the costume designer has a design, he/she should come to a rehearsal and go over the design with the cast. Most student directed shows have a very small budget. *Rocket and a Bomb* had a \$150 budget to cover all costs. Therefore, it was essential to ask the cast for help. Most cast members brought in their own clothes for costumes. Some actors also provided their own props. Actors should only bring in clothes and props that they already own. Actors should not be going out and purchasing things for the production.

Throughout the rehearsal process, production meetings are held to aid in communication between the director, stage manager, and designers. These meetings should discuss progress in all areas of the production. There is always a production meeting at 8 am on Tuesdays. However, other meetings should be held with individual designers to discuss more in-depth the individual design areas.

It is the set designers responsibility to get the director a copy of the set design as soon as possible. It is nearly impossible to block a production without the set design. Make sure to ask any questions you have of the design. For example, I had eight doors that flew in to make an apartment hallway. I just assumed that all the doors would fly in and out together. I did not realize until tech week that the doors flew out individually, making the set changes extraordinarily long. However, by tech week, it is almost always too late to make major changes to the set. Good communication with you designers is crucial to your production. Also, if you do not like something about the design, you have the ability to ask for it to be changed. The best part about being the director is that the show is ultimately yours. You always have the final say in a decision, so use that power.

Time

Name of Character	Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Scene 7	Scene 8	Scene 9	Scene 10	Scene 11	Scene 12	Scene 13
John Barrymore Jr.	Same costume throughout: Yellow Izod shirt, green/yellow/white plaid pants (made into knickers), white shoes, white bousee w/yellow ball on top												
Russell Perry	Blue button down shirt, white T-shirt, khaki pants, brown, heavy shoes, brown personal jacket	X	White T-shirt, same khakis, same heavy, brown shoes	White, short sleeve dress shirt, name tag on breast pocket, t-shirt under, same shoes, khaki pants, visor (neck)	same as 4, visor off	remove dress shirt (same 5)	remove shoes, jeans over khakis	same as 4 (shoes, may be untied, visor, remove jeans)	white T, jeans, shoes	same as 8, visor in hand	T-shirt and khakis or scrubs	T and khakis with shoes, work shirt over arm	same as 1
Kitty	X	frayed sweater, child-like white flannel nightgown, fuzzy socks and worn out slippers	X	X	X	x	x	x	x	x	x	x	x
Jane	X	x	X	Red, low cut dress, shimmer fabric, if possible, black to the waist coat (or sweater), fishnets, black/red high heels (full body slip underneath)	X	slip only, minus everything else	x	x	x	x	x	x	x
Man	X	X	X	Blue business suit, white shirt, tie, black dress shoes	X	carry shoes (same as 4)	x	x	x	x	x	x	x
Jack	x	x	x	x	x	x	wife beater (or tight T), open button down tacky, off the wall short sleeve shirt, huge Jnco jeans, belt, Docs	x	x	x	x	x	x
Diane	x	x	x	x	x	x	lots of randomly colored rings, bracelets, hippie tank top (ies), multicolored tight tank underneath, baggy jeans, sandals (other top: long sleeve, with china print design)	x	x	x	x	x	x
Jeb	x	x	x	x	x	x	x	White long sleeve dress shirt, rolled up to elbows, stained T under, dark blue pants, old brown dress shoes, name on breast pocket, bad tie blue/brown	x	x	x	x	x
Bum	x	x	x	x	x	x	x	x	x	Series of layered brown clothing, tattered old hat, one boot, one sneaker	x	x	x
Bubbles	x	x	x	x	x	x	x	x	x	Clown costume, either derby w/flower or cone hat w/ball	x	x	x
Amy (park)	x	x	x	x	x	x	x	x	x	Bright white keds, Tommy girl look (short skirt, tank)	x	x	x
Jordan (park)	x	x	x	x	x	x	x	x	x	Tommy guy, white sweater tied around shoulders, white shoes, jeans	x	x	x
Cop	x	x	x	x	x	x	x	x	x	Sheriff Uniform (Les) or blue pants, (add stripe) light blue short sleeve dress shirt, add patches	same as 10	x	x
Prisoner 1/2	x	x	x	x	x	x	x	x	x	x	scrubs	x	x



## **Costume Information - DO NOT LOSE!**

The following people need to bring these items on Thursday, January 13<sup>th</sup>, at 6pm for Rocket and a Bomb and 8pm for The Lover. Even if this is not your day to be at rehearsal, please attend this dress parade. If you do not own some, part, or all of your required items - it is your responsibility to contact me and let me know of the items you can not acquire. There is no excuse for not being able to contact me.

Here are your options:

**Email:** StageManagerLes@hotmail.com

**Home Phone** (has Voicemail): 765\*287\*0837

**Cellphone** (has Voicemail): 317\*372\*6698

Or you can **write a note** and post it on the **Production Board** downstairs under your specific show on the **Costume Notes sign**. I must be notified by you. Please **leave your home phone number** so that I can call you back and confirm your message.

**Remember - ask roommates, friends, family and fellow cast members for costume help!**

The items are:

**\*\*Items with ( ) either indicate preferred color or length, or an item that is unsure at this time - you may still bring the item\*\***

### **The Lover**

**Erin** - Short Slip, ending right at mid thigh (black), thigh High hose, black flats, black heels, long sleeve turtleneck or long sleeve shirt (tans, lighter, but not "happy" colors), long skirt of complementary color (to floor), white pjs, gray long sleeve shirt with equal long skirt, tight low cut black dress ending at mid-thigh (would go over slip)

**Matt VC** - Blue Business Suit, black shiny dress shoes, dark socks, white dress shirt, dk blue tie with white lines in it, slippers - leather dark low, Two

piece pajamas (silk – or not)- dark colors, (black hat? – ask director), Green jacket (suede), heavy thick black or brown shoes, dressy pants (black or dark brown, depending on shoes), shirt (ask Les)

**Matt R** – White pants, White Keds, White polyester shirt, button down, white socks

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### **Rocket and a Bomb**

**Jeremy** – Blue button down shirt, white T shirt, khaki pants, brown heavy shoes, brown (leather) jacket, white short-sleeve dress shirt, green visor, blue jeans, (blue scrubs)

**Marc**- Yellow Izod shirt, green/yellow/white plaid pants (will be made into knickers), white shoes (resemble golf shoes minus cleats), white bouree with yellow pom pom on top

**Cristi**- Frayed sweater, child-like white flannel nightgown (can have bunnies, flowers, whatever design childish on it), thick fuzzy socks (any pinkish color, purple), worn out slippers, glasses

**Lee** – Red, low cut dress (mid thigh, shimmer fabric), waist type coat (black) (can be sweater), fishnets, black (or red) high heels, slip

**Ben**- Blue business suit, white dress shirt, tie, black dress shoes, clown costume, hat (derby w/flower or cone hat)

**Adam** – Wife beater, open button down tacky short sleeve shirt, jnco jeans or the like, black belt, Docs

**Lisa**-Top #1 hippie tank top (brownish, long or white) with multicolored tank top underneath **OR** Top #2 long sleeve, with china style print (dragon, symbol, whatever) **bring either or both tops**, randomly colored rings, bracelets, baggy jeans (frayed at ends), sandals

**Barry**- Stained White Tshirt (Hanes), White long sleeve dress shirt, dark blue pants, brown shoes, tie (see Les)



**Woodle-** Series of layered brown clothing, tattered old hat, one boot, one sneaker

**Katie-** Bright white Keds (or other tennis shoe), short skirt (blue or red), White tank top (Tommy look...if you have any Tommy clothing..**bring it**)

**Jarod** – White sweater (to be tied around shoulders), Tommy jeans (black), Belt (tommy), White shoes, Tommy shirt (or simply red shirt), blue scrubs

**Ryan J-** Police uniform (Les), or blue pants, light blue short sleeve dress shirt (button down), black shiny shoes, black belt

**Do NOT** bring anything that is not on this list for yourself, unless your Director requests something. This needs to move quickly and numerous outfits can be bothersome. However, if you have more than one of something, for exmaple: khakis, pants, dress shirt, ect -- **DO BRING THEM!** HOWEVER, contact me (Les) first and let me know ahead of time so I can plan. Also, if you see something on this list under someone else's name and you think you can help them out, tell that person first and then tell me. I will let you know if you should bring it.

**FYI:** When an article of clothing is chosen from a person's personal wardrobe and is taken and given the title of "costume," that article from that point on, until strike, becomes thought of as Ball State Theatre's and is no longer regarded as personal clothing. Ball State Theatre Costume Rule states: No eating, drinking, smoking or leaving the building wearing a costume.

Thanks for reading all of this and taking it seriously! Bring your costumes Thursday and I guarantee you all will look fabulous for the show!



Les Jahnke - Costume Designer

If you have any music that you know you want to use for set changes, etc., get a easy. Considering the fact that *Rocket and a Bomb* was based off of a CD, I decided to use the songs off the *Rocket and a Bomb* CD by Michael Knott. Also, make sure you go For a few of the effects I wanted in *Rocket and a Bomb*, the cast and I had to record the effects ourselves up in the sound booth. We recorded onto mini-disk using the studio up

# Rocket and a Bomb

## First Draft CD music cues

1. Before first lights up: Track 5 "John Barrymore Jr." Beginning – 1:29
2. First black out: Track 3 "Make Me Feel Good" 12 second intro
3. Second black out: Track 8 "Kitty" 2:37-3:12
4. Third black out: Track 5 "John Barrymore Jr." 2:00-2:14 repeat to fade
5. Fourth black out: Track 6 "Train" beginning – fade at 1:46
6. Fifth black out: Track 9 "Adrian" beginning- fade when set change is done
7. Sixth black out: Track 6 "Train" 3:37- fade when set change is done
8. Seventh black out: Track 1 "Jan the Weatherman" beginning- fade after set change
9. Eighth black out: Track 1 "Jan the Weatherman" 2:15- 3:00
10. Ninth black out: Track 9 "Adrian" 1:10- fade after set change
11. Tenth black out: Track 7: "Bubbles" :24- fade after set change
12. Eleventh black out: Track 7: "Bubbles" 2:02- fade after set change
13. Twelfth black out: Track 2: "Jail" 2:22- fade after change
14. Thirteenth black out: Track 10: "Skinny Skins" 2:36- 3:26 ✓
15. Under final noises :Track 10: "Skinny Skins" (: 3:55- 4:28 (end) cut to Track 11: "Rocket and a Bomb" :46- 1:16
16. Post show- 1<sup>st</sup> song: Track 11 "Rocket and a Bomb" in its entirety

It is important that at some point during the rehearsal process that you have each actor write down how they would like their name to appear in the program. Nothing is worse than having an actor mad at you, because you left out his or hers middle initial or didn't use his or hers stage name. I just passed around a piece of paper and asked each actor to add his or hers name and character. Then, have the stage manager get a copy of the list to the program designer.

C. S. ...

Ryan Johnson - Cop

Lisa Sunny Garrison - Draine

ADAM CHANDLER - Jack

Lena Miller - Jane

Katie Shauger - Woman

Jennifer M. Cooper - Stage Manager

JEREMY T. BABCOCK - RUSSELL

Marc McHone - John Barrymore Jr.

Jared Crawley - Prisoner

Benjamin J. Buckner - Bubbles / Man, US Russell

Christopher M. Buck - ASM

KEVIN DEPINET - PROPERTY MASTER

If your production requires cigarette smoking, permission must be acquired from the department head and the Muncie fire marshal. I wrote a proposal to Don LaCasse sighting specific examples in the script where smoking was actually mentioned within the lines. I then promised to limit the amount of smoking as much as possible. Both Dr. LaCasse and the fire marshal granted me permission.

Your stage manager should be taking rehearsal notes and notes during production meetings and making copies for you. Also, rehearsal notes should be posted on the production board down in the greenroom.

KATY

MEETING MINUTES

Production

Meeting

Production The Lover / Bucket & a Bomb Stage Manager Jenny Cooper  
Date 11/22/99 Time Started 5:00 Time Ended

In Attendance: WELCOME EVERYONE!


Director:

\*2 1/2 weeks for cigarette requests Fire Marshal  
permission from Don

~~Assist. Director:~~

Stage Manager:

Make contact sheets

Next meeting Tuesday @ 5:00

~~Assist. Stage Manager:~~

Scene Designer:

Went over set design

Costume:

Went over costume design

Lighting:

Technical Director:

preliminary budget to Greg  
Budget \$300

Make-up:

Need to get photos and measurements.

Sound:

Props:

Need prop lists (rehearsal).  
props list handed out

Other:

update begining of show for The Lover  
and Rocket + a Bomb.

Rehearsal schedules

Tech Schedule?

Jan 21<sup>st</sup> → crew view

22<sup>nd</sup> → Dry tech

23<sup>rd</sup> First tech  
tech:

24<sup>th</sup> First Dress



# MEETING MINUTES

KATY

Production Rocket & A Bomb Stage Manager Jenny Cooper  
Date 1-11-00 Time Started 6:30 Time Ended

## In Attendance:

Ben Bucher  
Marc McHone  
Lisa Garrison  
Lee Miller  
Adam Chandler  
Cristina Weissner  
Jeremy Babcock

## Tech:

Katy Hackney  
Jenny Cooper  
Chris Bush  
Karen Depinet

## Director:

Katy went over notes from the 5:00 production meeting.

## Assist. Director:

## Stage Manager:

talked about rules with costumes

## Assist. Stage Manager:

made copies

## Scene Designer:

The couch? Is it going to have a back and arms.  
Can we have throw pillows.

**Costume:**

Kitty does not have anything to bring to the costume parade on Thurs.

**Lighting:**

**Technical Director:**

**Make-up:**

**Sound:**

**Props:**

Kevin sat in and watched

**Other:**

As you approach closer to the show, publicity becomes the next task to tackle. You will want to schedule publicity photos with photo services at Ball State University. You should also schedule an interview with a publicity writer for Ball State. The writer that I interviewed with sent me a copy of the article and asked for my approval and my correction of any mistakes before sending it to the Muncie Star Press. I appreciated this, because then I was sure not to be misquoted. Also, contact the Ball State Daily News so that the paper can run a preview and review of your production. The Daily News was not as accurate and the publicity article, but it was good to get the extra exposure.

Posters should also be made to advertise for your production. I did have a poster designer, but I came to find out that it is still a good idea to know what you want on your poster. The day before the poster was supposed to be made, I was going crazy trying to come up with a design. The designer had come and watched a run through of *Rocket and a Bomb*, but she still did not know how to incorporate the two very different one-acts onto one poster. Because I did not pre-plan, the poster was one of the most stressful parts of the directing experience. If I had had a design in mind, the poster would not have been a problem at all. The main thing I learned about designers is that they aren't there to design any element of the show for you, but they will design the show around what you, as the director, want. Once again, you hold the power. The worst thing you can do to your designers as a director, is not know what you want.

## 'Rocket' will be premiering

Continued from Page 1D

Ball State's production of *Rocket and a Bomb* marks the premiere performance of Stewart's one-act. The student cast also includes Benjamin Bucher, Lena Miller, Barry McMullen, Ryan Woodle, Katie Shawger, Jarod Crowley and Ryan Johnson.

Both one-acts feature minimal sets and costumes. Production designers for the plays include students Jenn Scheller, scenery; Brian LaCasse, lighting; Kelly Russell, sound; Les Jahnke, costumes, and Jenaiah Shoop, makeup. Student Jenny Cooper is the stage manager, and Mark Hillenbrand is the faculty adviser.

Tickets are \$5 for the general public and \$4 for students at the University Theatre box office 1-5 p.m. weekdays and at the Studio Theatre Box Office before shows. Information: 285-8749.

# Student directors calling the shots

**BALL STATE:** *The Lover* and *Rocket and a Bomb* will be showing at Strother Theatre beginning next week.

SPECIAL TO THE STAR PRESS

MUNCIE — Crazy neighbors and a couple's not-so-secret lovers will make life interesting in two one-act plays directed by students in Ball State University's intimate studio theater.

Harold Pinter's *The Lover* and Jeff Stewart's new *Rocket and a Bomb* will share the stage in 8 p.m. shows Jan. 26-29 and Feb. 3-5 plus a 2:30 p.m. matinee Feb. 6 in Strother Theatre. The theater is in the north end of the Arts and Communications Building.

The production will feature student casts as part of the new Strother Actors Studio Series presented by Ball State's Department of Theatre and Dance, College of Fine Arts, according to a press release from Ball State.

*The Lover*, by noted English playwright Harold Pinter, is a provocative play about a married couple enjoying extramarital affairs. Sarah (played by Erin Schlabach) and Richard (Matt Van Curen) blatantly talk about their lovers with each other.

"They've been married for 10 years, and the original passion they had has fizzled out," student director Heather Holzer said. "They have to go elsewhere to revitalize their marriage and bring back the excitement."

The couple's solution is controversial yet common in today's society, but it gets out of control.

"This could happen anywhere and to anyone," Holzer said. Pinter wrote the play in the 1960s, but the work remains relevant and poignant today, she noted.

Ball State's production of *The Lover* is set in current times with music by Sarah McLachlan, Goo Goo Dolls, Tracy Chapman and Indigo Girls. The play also includes Matthew Robertson as John the Milkman, and David Behrns is the assistant director.



Photo provided

**CHEATING HEARTS:** Ball State University students Matt Van Curen (left) and Erin Schlabach portray a married couple having extramarital affairs in Harold Pinter's *The Lover*, part of the Student-Directed One-Acts on stage at Strother Theatre from Wednesday through Jan. 29 and Feb. 3-6.

*Rocket and a Bomb* by Otterbein College student Jeff Stewart is based on characters and songs from a music CD by Michael Knott.

It's a character study about several people who live together in a Los Angeles apartment complex.

Russell Perry (Jeremy Babcock) is surrounded by "crazy neighbors" such as John Barrymore Jr. (Marc McHone), who has delusions of fame; Kitty Courtesy (Cristina Grissmer), who's paranoid of aliens, and Jack (Adam Chandler) and Diane (Lisa Sunny Garrison), who play spoons. Russell also pursues a girl he likes.

"Russell is trying to take care of all these people, and he ends up losing his job and going to jail," student director Katy Hackney said. "In a way it's a comedy, but by the end it turns around. There are also some touching moments."

## ONE-ACT PLAYS

Director hand-picks performances to show at Strother Theatre this week

# Single plays offers eclectic showing

BY ADA ANDERSON  
CHIEF REPORTER

Junior Heather Holzer and senior Katy Hackney have been given the chance to prove their directing abilities for the first production of the semester at Strother Theatre, which consists of two one-act plays.

The one-act plays include "The Lover" written by Harold Pinter and "Rocket and a Bomb" written by Jeff Stewart, a junior at Otterbein College in Westerville, Ohio.

Holzer will direct "The Lover," and Hackney will direct "Rocket and a Bomb." According to Hackney, this will be the world premiere for "Rocket and a Bomb."

Both plays share the same production crew, but will consist of separate casts. The plays will run back-to-back at Strother Theatre starting tonight at 8. They are being presented Ball State's Department of Theatre and Dance.

Hand-picked by their specific director, each play contains distinctive story-lines. For example, "The Lover" is about a married couple involved in extramarital affairs.

Holzer said the couple in "The Lover" talks openly with each other about their affairs.

"This is a show about two normal people living in a normal suburb. This could be your neighbor, your parent or your best friend," Holzer said. ("The Lover") contains a lot of raw sexual tension and greed."

"The Lover" consists of three characters. Junior Matt Vancuren portrays the husband, Richard and the wife, Sarah, is played by senior Erin Schlabach. The smaller role, John the Milkman, is played by junior Matthew Robertson.

Holzer said although Robertson's role was meager, it was still a welcomed part of the dramatic script.

"He provides comic relief with his six lines," Holzer said.

"The Lover" contains contemporary music from such artists as Sarah McLachlan, Tracy Chapman, Goo Goo Dolls and the Indigo Girls.

"Rocket and a Bomb" also incorporates music into its pro-



Senior Erin Schlabach and junior Matt Vancuren in "The Lover" directed by Heather Holzer. The couple in "The Lover" talks openly with each other about their affairs. The play is completed by John the Milkman, played by junior Matthew Robertson.



"The Lover," directed by junior Heather Holzer and senior Katy Hackney, is one of two one-act plays on stage this week.

duction. The entire play is based on songs and characters from Michael Knott's self-titled album.

"Rocket and a Bomb" is about residents who live on the same floor as the main character, Russell

Perry, in a Los Angeles apartment complex. Perry is played by senior Jeremy Babcock.

"They're all pretty much insane except for (Perry)," Hackney said.

The character traits of these "crazy neighbors" include being paranoid of aliens, playing spoons and having delusions of fame.

"The script is really interesting. It's very contemporary," Hackney said.

Hackney said when she was choosing scripts to submit, "Rocket and a Bomb" was by far her first choice.

Besides choosing scripts, each director was faced with other challenges that go along with student-directing.

"The whole art of directing is a difficult task," Holzer said. "It's insane. It requires an immense amount of work."

Holzer said she still enjoyed her experiences.

"I wouldn't give it up for the world," she said.

These student-directed one-

**"The whole art of directing is a difficult task. It's insane. It requires an immense amount of work"**

**Jennifer Holzer**  
student director

acts will continue to run at 8 p.m. through Saturday. Other performances are scheduled at 8 p.m. Feb. 3 through Feb. 5. There will also be a 2:30 p.m. matinee Feb. 6.

## Admittance

**TICKET INFORMATION**  
Students: \$4  
General public: \$5

**PURCHASE LOCATION**  
University Theatre  
Box Office, 1-5 p.m.  
weekdays, Strother Theatre  
Office before show.

